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THE PAST THREE MONTHS.

The various loan collections remained during the summer in the galleries devoted to temporary exhibitions. There were also three small exhibitions, one of the works of the late William A. Harper, one of American water colors owned by Mr. George H. Buck, and one of artists' copies of old masters.

The showing of Harper's work was interesting for the variety of sketching grounds represented, for the dignity of the point of view, and for a consistently high aim in the conception of his pictures. Many of the canvases were sketches, and a few were larger works in an unfinished state. The exhibition made clear the fact that by Harper's death Chicago art has lost a man of fine and unusual talent.

The collection of water colors lent by Mr. Buck had a special interest, aside from its artistic value, by reason of the inclusion, framed with each picture, of an autograph or letter signed by the artist. The number of painters represented was very large, and included most of the well known names of the past generation, giving the collection a kind of historic character.

The room of copies, contributed by Mr. Hubbell, Mr. Dalgreen, Mr. Henderson, Mr. Clarkson, Mr. Krehbiel, Mr. Timmons and others, included complete or partial studies from pictures by Velasquez, Rembrandt, Vermeer, Titian and various masters. Students of painting found the room very interesting, as one frequently gains a better impression of a painting from a copy in color than from a photograph.

The various loan collections which were hung last spring have been in place during the summer months, adding greatly to the strength of the general collections.

THE NEW PRINT ROOMS.

The new galleries devoted to etchings are now completed and hung, and can be conveniently reached by the elevator, or by the stairway from Corridor 54. The south room, filled by the Howard Mansfield Collection of Etchings by Meryon, has already been mentioned in the Bulletin; the north room, at the end of the passage overlooking Room 50, has recently been opened.

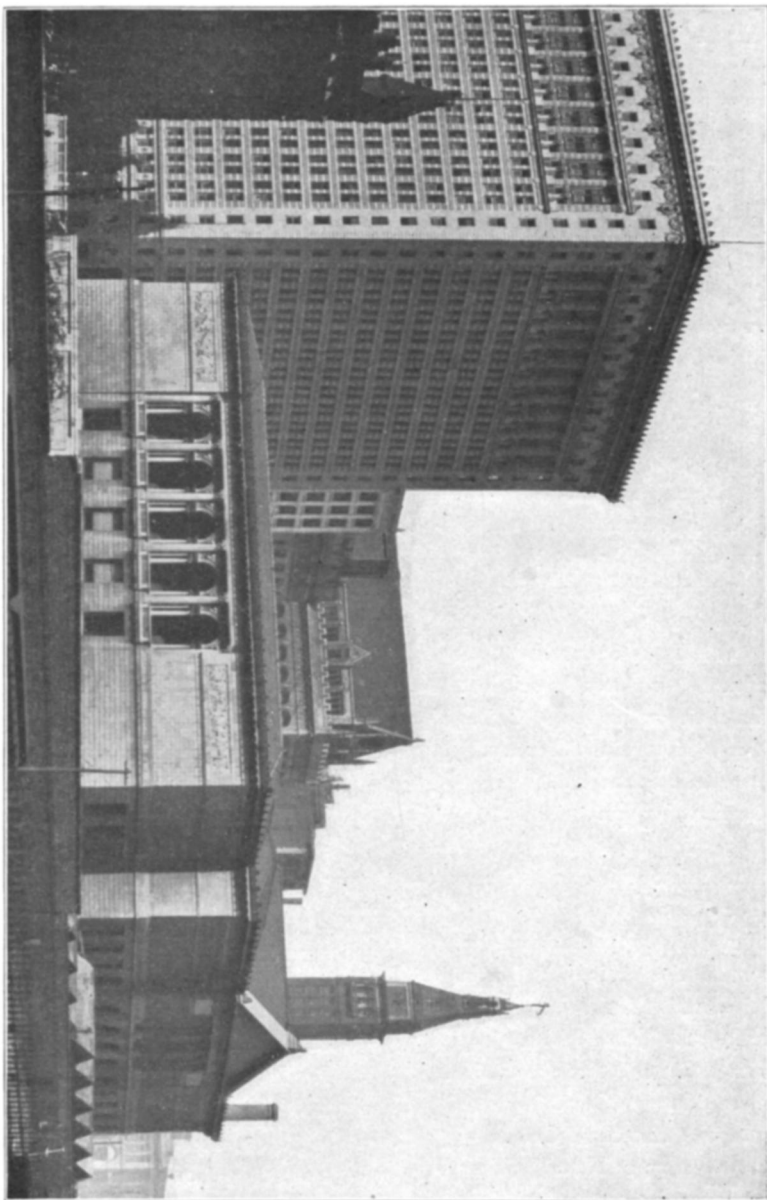
The entire set of one hundred and five proofs by Joseph Pennell are shown here, and from them one may obtain a comprehensive view of the artist's achievement. The recent series of plates representing New York, and working out the artist's conviction of the pictorial value of the skyscraper, are included, as well as some of his studies of the Pittsburgh mills and smoke.

The proofs by Sir Seymour Haden given to the Institute this year by Mr. De Wolf, are also hung in this room, as are the etchings by Herman A. Webster and a few other selected prints.

 THE ART INSTITUTE AND ITS POWERFUL NEIGHBORS.

See cut on opposite page.

For the first time we publish a cut of the east front of our building as it appears from the southeast from Grant Park. It will be seen that this front, which was completed in the autumn of 1909, is very similar to the Michigan Avenue front. It will also be seen how immensely it is overtopped by the Gas Company Building and other high buildings in the neighborhood. Fortunately, however, these buildings are in such situations and at such distances that they do not interfere with the light of the galleries.



Pullman Building Municipal Court Building University Club Chicago Public Library
Peoples Gas Company Building Illinois Athletic Club Gage Building Montgomery Ward Building

THE ART INSTITUTE FROM THE SOUTHEAST